



MERTON MUSIC

JANSA

STRING QUARTET

Op.51 No.1

VIOLIN I

From
THEO WYATT
8 Wilton Grove
London SW19 3QX
0181-540 2708

Allegro

QUARTET

L. Jansa Op.51. No.1

Violin I

Violin I musical score for Quartet by L. Jansa Op. 51 No. 1. The score is in C major, 2/4 time, and consists of 51 measures. It features various dynamics, articulations, and technical markings.

Measures 1-5: *f* (forte), *tr* (trill) at measure 4.

Measures 6-10: *p* (piano), *dol.* (dolce).

Measures 11-15: *cresc.* (crescendo), *p* (piano), *tr* (trill) at measure 14, *f* (forte) at measure 15.

Measures 16-20: *f* (forte).

Measures 21-25: *cresc.* (crescendo), *pp* (pianissimo).

Measures 26-30: *poco cresc.* (poco crescendo).

Measures 31-35: *f* (forte), *p* (piano), *dolce* (dolce).

Measures 36-40: *f* (forte).

Measures 41-45: *fp* (fortissimo piano).

Measures 46-50: *f* (forte).

Measures 51: *f* (forte).

VIOLIN I

10 *8va ad lib.* - - - *loco*
190
p dolce

200 205

210 *tr* *8va ad lib* 215

loco 220
p *f*

225 230

235 240
p *f*

245 250
p

255
f *p*

260 265 270
p *f*

VIOLIN I

55 60 3

p

65

70 75
p *fp*

80 85
f *p*

90
fp

95

100
decres. *p* *f*

105 *tr*

110
p dolce

115 *tr* 3
8va ad lib.
dolce

120 *loco* 125 1

VIOLIN I

4

8va ad lib. - loco

fp

130

f

135

p

140

p

f

145

p

150

f

155

p

f

160

sfz

sfz

VIOLIN I

95

p

100

f

110

p

115

cresc.

120

f

p

125

f

130

135

140

145

150

dim.

155

p

f

160

p

165

f

170

p

175

f

180

185

V.S.

Finale: Allegro

2/4

p *f*

10 *p* *f*

20 *p*

30 *f* *p* *f*

35 *p*

40

45 *f*

50

55

60

65 *p dolce*

70

75

80

85 *tr*

90 *f*

Scherzo

5

p *f* *p*

10 *f* *p*

20 *f* *p*

30 *pp* *p*

40 *f* *p*

45 *f* *p*

50 *f* *p*

55

Trio

p

60

65 *f*

70 *dim.* *p*

75 *p*

80

Scherzo da capo senza rep.

6 Andante VIOLIN I

m.v. cantabile

5

1. 2. 10 *sfz p sfz p*

15 Minore *espress.*

20 *cresc.* 25 1. 2. *p*

30 35 *f p*

40 Maggiore *pp m.v.*

45 *espress.*

50

55

60

65 *cresc. f p pp*

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J A N S A

STRING QUARTET

Op.51 No.1

VIOLIN II

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Allegro

QUARTET

L. Jansa Op.51. No.1

Violin II

Violin II musical score, measures 1 to 75. The score is written in treble clef with a common time signature (C). It begins with a forte (f) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics change throughout, including piano (p), crescendo (cresc.), poco crescendo (poco cresc.), fortissimo (fp), and fortissimo (f). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 75 are marked above the staff.

MM107V2 © 1996 Merton Music *fp*

VIOLIN II

Violin II musical score, measures 150 to 270. The score continues in treble clef with a common time signature (C). It begins with a decrescendo (dim.) and piano (p) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics change throughout, including forte (f), piano (p), fortissimo (f), and fortissimo (fp). Measure numbers 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, and 270 are marked above the staff.

6

[illegible]

1

80 85

p

90 95

f

100

decres. *p* *f*

105

110

p

115

120

p

125

130

fp

135

f *p* *f* *p*

140

145

f *p* *f* *p*

150

f *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *p*

155

160

sfz *sfz*

VIOLIN II

4

Scherzo

5 10 15 20 25 30 35 40 45 50 tr 55

Trio

60 65 70 75 80

dim.

Scherzo da capo senza rep.

VIOLIN II

5

Andante

5 10 15 20 25 30 35 40 45 50 55 60 65

m.v.

Minore

cresc.

Maggiore

m.v.

cresc.

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VIOLA

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2 Allegro **QUARTET** L. Jansa Op.51. No.1

Viola

Measures 1-80. Dynamics: *f*, *p*, *cresc.*, *poco cresc.*, *f*, *fp*, *tr*.

VIOLA

Measures 145-270. Dynamics: *dim.*, *p*, *f*, *tr*.

Finale: Allegro

Musical score for Viola, page 6, measures 1-140. The score is in 2/4 time and features various dynamics and articulations.

Measures 1-10: *p* (piano), *f* (forte), *p* (piano).
 Measures 11-20: *f* (forte).
 Measures 21-30: *p* (piano), *f* (forte).
 Measures 31-40: *f* (forte), *p* (piano).
 Measures 41-50: *f* (forte).
 Measures 51-60: *p* (piano), *f* (forte).
 Measures 61-70: *p* (piano).
 Measures 71-80: *f* (forte).
 Measures 81-90: *f* (forte).
 Measures 91-100: *p* (piano), *f* (forte).
 Measures 101-110: *p* (piano).
 Measures 111-120: *f* (forte), *cresc.* (crescendo).
 Measures 121-130: *f* (forte).
 Measures 131-140: *p* (piano), *f* (forte).

Musical score for Viola, page 3, measures 81-160. The score continues from the previous page and includes various dynamics and articulations.

Measures 81-90: *p* (piano).
 Measures 91-100: *f* (forte).
 Measures 101-110: *p* (piano), *f* (forte).
 Measures 111-120: *p* (piano).
 Measures 121-130: *f* (forte).
 Measures 131-140: *p* (piano), *f* (forte).
 Measures 141-150: *f* (forte), *p* (piano), *f* (forte).
 Measures 151-160: *f* (forte), *sfz* (sforzando), *p* (piano).

Scherzo

Measures 1-80 of the Scherzo section. The score is in 3/4 time with a key signature of one flat (B-flat). The dynamics range from *p* (piano) to *f* (forte). The section includes a repeat sign at measure 15 and a key change to D minor at measure 25. The Trio section begins at measure 60, marked with a repeat sign and a key signature change to D major. The section concludes at measure 80 with a *dim.* (diminuendo) marking.

Measures: 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80.

Trio

dim. *p* *f* *Scherzo da capo senza rep.*

Andante

Measures 1-80 of the Andante section. The score is in 6/8 time with a key signature of one flat (B-flat). The dynamics range from *m.v.* (mezzo-vivo) to *pp* (pianissimo). The section includes a key change to D minor at measure 15 and a key change to D major at measure 40. The section concludes at measure 80 with a *pp* marking.

Measures: 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80.

Minore

Maggiore

cresc. *p* *f* *pp* *m.v.* *cresc.* *f* *p* *pp*

VIOLONCELLO

Allegro

QUARTET

L. Jansa Op.51. No.1

Violoncello

5 *f*

10 *p* *cresc.*

15 *p* *f*

20 *cresc.* *pp* 25

30 *poco cresc.* *f* *p* *dolce*

35

40 *fp*

45 *tr* *f* *p* *tr* 50 *f*

55 *f* *p* *f* *p* 60

65 *f*

70 75 1

VIOLONCELLO

2

Violoncello musical score, measures 78-150. The score is written in bass clef with various dynamics and articulations.

Measures 78-84: *fp* (measures 78-80), *f* (measures 81-84). Measure 85: *fp*.

Measures 86-94: *f* (measures 86-94).

Measures 95-104: *f* (measures 95-100), *decres. p* (measures 101-104).

Measures 105-114: *f* (measures 105-114).

Measures 115-124: *p* (measures 115-124).

Measures 125-134: *fp* (measures 125-134).

Measures 135-144: *f* (measures 135-139), *p* (measures 140-144).

Measures 145-150: *f* (measures 145-149), *p* (measure 150).

VIOLONCELLO

6

125 130 135 140 145 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270

VIOLONCELLO

3

150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270

Scherzo

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80

Trio

dim. p

Scherzo da capo senza rep.

VIOLONCELLO

Andante

m.v.

5

10

sfz p sfz p

15

cresc.

20

25

30

35

f p

40

pp m.v.

45

50

55

60

cresc.

65

f p pp

Minore

Maggiore

VIOLONCELLO

Finale: Allegro

5

10

p f p

15

f

20

p

25

f

30

p

35

f

40

f

45

50

55

60

65

p

70

f

75

80

85

f

90

95

p

100

105

110

p

115

cresc.

120

f

V.S.

Leopold Jansa (1795 - 1875) was a Bohemian violinist and composer who became known for his violin playing while still at school in Brno. In 1817 he left to study law in Vienna, but being introduced to the city's musical and artistic society abandoned his university studies and devoted himself to perfecting his violin technique and took composition lessons with Förster. After a year as chamber musician to the Duke of Brunswick he returned in 1824 to Vienna and became a violinist in the court chapel. In 1834 he was appointed musical director and professor of the violin at the University of Vienna. He became leader of the famous Schuppanzigh Quartet after the death of Ignaz Schuppanzigh.

In 1851 he came to London as a member of a jury of string instrument specialists at the Great Exhibition, and while there gave a concert in aid of Hungarian emigrants which caused the Austrian Imperial court to deprive him of his rank and banish him from Austria. For nearly 20 years he remained in London as a teacher (his most famous pupil was Wilma Neruda) and concert player. He was pardoned in 1868 and returned to Vienna in 1870.

His published works include four violin concertos and eight string quartets. This quartet is one of three easy quartets "specially designed for such as cannot manage the higher positions." So there is nothing above the fourth position for the cello, or above the third for the other instruments.

MERTON MUSIC

Leopold
J A N S A

String Quartet in C
Op.51 No.1

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